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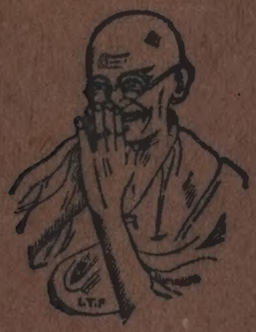
80  Pages

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तापसवत्सराज -

The reason for Vāsavadattā's sorrow is not at all sufficiently weighty. The king is not satisfied in the beginning remarking तत्किं प्रीतिकुलवातैव खेदहेतुः, but when काञ्चनमाला remarks that Vāsavadattā's father had written to say 'यथा जाते, न त्वं यथार्थे मे दुःखैः जामातुः समर्पिता इति अनुदिवसं रुदन्ती जननी तव मां रोदयति' इति। इतश्च श्रुत्वा भर्तृदारिका तथा पर्याकुलहृदया यथा कथमपि समाभिः पर्यवस्थाप्यते - the king is satisfied about the cause of Vāsavadattā's grief.

This very passionately fond husband when he hears from the hunters (who have free access even into अन्तःपुर) that a boar एकलकोल has been tracked out, orders the कौमुदीमहोत्सव even to be abruptly stopped, and is prepared to start even at about 3 AM - यामसंज्ञशोपायां रजन्यामितोऽस्माभिर्गन्तव्यम्. He says to the queen श्वः कर्तास्मि महोत्सवम्

The विदूषक says - इतस्ताः पुत्रैः अलीकमलीकं इतस्सूकरः इतस्सूकर इति आनीय निस्सुवर्णं कृतं राजकुलम् smacks of imitating Kālidāsa's विदूषक in

अवट: = well.

Śākuntala II Act. This अनंगहर्ष or मधुराज has been
(III.17) quoted by Jalhana in his सूक्तिमुक्तावली (12th cent A
Perhaps the earliest to quote him is Kuntaka of the
Vakrokti jīvita. Bhoja, Abhinavagupta, and even Ku
vardhana - उत्कामिनी भय
The disciple of Yaugandharāyaṇa speaks Prākrit-why?
Here also Yaugandharāyaṇa refers to Vāsavadattā's father
महासेन as in Bhāsa's Dramas where even his wife and sen
refer to him only by that name. Kālidāsa Thereby in
interpolated śloka of the Meghadūta, refers to him as प्रद्योत
He is also referred to as प्रद्योत in verse just before the
prose passage starting with कथितं मे महासेनेन
Yaugandharāyaṇa's सगतं (भूतं तेनैव क्रोधहारकेण भवितव्य
makes us suspect that it must have been Yaugandharāy
servant disguised as a servant of Pradyota that brings
letter and that he himself might have been privy mere
The king is spoken of as possessing a parrot wh
never stops crying हा देवि after the queen wa
supposed to be burnt

When Udayana realises that Vāsavadattā is dead, he gets a letter from his father-in-law and that adds to his consciousness of his guilt. He laments saying

या निर्दयेनोदयनेन देवी वत्सः खलेनापहृता छलेन।
तस्यापि सा मूढमतेः प्रसह्य दैवेन संप्रत्यपहृत्य नीता॥

almost echoing Bhāsa's Udayana in Svapna VI act saying

किं व्यतीति हृदयं परिशङ्कितं मे कन्या मयाप्यपहृता न न रक्षितेन
भाग्येश्वरैर्महदकालमहोपघातः पुत्रः पितुर्जनितरोष इवास्मि भीतः

Udayana is egged on to life with the hope of the fulfilment of a prediction by a 'Bhagavān' siddha that he would get back his wife after he marries another lady of equal beauty or quality. देवीसमानां कन्यां विवाह्यापि (वासवदत्ता) प्राप्यते।

Sankṛtyāyani reminds us of the work of Kāmandaki though not with the latter's skillfulness. The way in which Padmāvati tries to strangle herself with a लता is reminiscent of Malayavati acting similarly in Nāgānanda in II act. The Vidūṣaka in both cases makes the hero realise this fact and urges the hero to save the heroine.

अहो तैनैव निरनुक्रोशेनैव अभ्युपपन्नाशि is clear
indicative of the imitation.

The Kanchuki in an interesting verse compares the union of the 'तापस' वत्सराज with the तपस्वी पद्मावती करतल कलितारक्षा कयो: समुदितसाध्वस वेद्दकम्पयो: कृतरुचिरजटानिवेशयो: अपर इवेश्वरयो: समागम: ॥

When the Kanchuki makes the proposal to Vatsarāja, ~~Udayano~~ the latter does not reply but looks at his Vidūṣaka who suggests that the marriage should not or rather cannot take place in a तपोवन. In the Nāgānanda when Mitrāvasu makes the proposal to Jīmūtavāhana the latter gives a disappointing reply in the beginning but the Vidūṣaka comments thereon saying that Jīmūta won't do anything of his own accord, he would wholeheartedly consent if it came as an order from his father and so insinuates that Mitrāvasu must apply for permission for marriage to Jīmūta's father.

देवीस्वीकृतमानसस्य निश्चितं स्वप्नायमानस्य मे - V. 24 is an explicit reference to Bhāsa's Svapna. The other lines in the verse are नक्षत्रग्रहणाद्धियं सुवदनो यथार्थं न व्यधाम इत्थं यन्त्रणया कथं कथमपि क्षीणा निशा जाग्रतो दासिन्योपहृतेव सा प्रियतमा स्वप्नेऽपि नासादिता ॥.

The king's lament is heartrending किं प्राणा न मया तवानुगमनं कर्तुं समुत्साहिताः। वक्षः किं न जटा न वा प्रतितरुं भ्रान्तं वने निर्जने। त्वत्सम्प्राप्तिविलोभितेन पुनरप्युढं न पापेन किं। किं हन्त कुपितो यदप्य न वत्र स्तव मे ददासि प्रिये ॥.

A dream ending with weeping is considered auspicious - रुदितावसानं स्वप्नं प्रशंसन्ति विचक्षणाः.

The armies of Darsaka and Gopāla and Pālaka (sons of Mahāsena and brothers of Vāsavadattā) has attack Kausambī and capture the enemy Āruṇi. Both the armies under the direct leadership of the brothers of the queens fight bravely. When the news is revealed, the Vidūṣaka proposes that they all go to Kausambī to congratulate the victors. Through Udayana now realises that the ministers must have plotted all along to bring about this result by pretending that

astrologers had foretold about this success to prevent him from going to Prayāga. It says at the end of the Tract
एभिः प्रतारयद्भिः नीतो मम यान गोचरं दृष्टैः। पश्यामि तमवश्यं कामफलं तीर्थमासाद्य ॥
Vāsavadattā in the beginning of the Tract decides on suicide but is being dissuaded by Yaugandharāyaṇa. Sāṅkṛtyāyanī's a lady hermit comes and informs them that Udayana feels disappointed that the prediction of the astrologers being untrue is about to commit suicide. He has already started towards the Triveṇī after having bathed in all the holy waters and giving dakshiṇās to Brahmins. ~~Poor Vāsavadattā is forced to consent to save Udayana's life.~~ Yaugandharāyaṇa sends word through the lady hermit to that Udayana must be somehow prevented from going to Triveṇī, the pyre should not be prepared for him. Vāsavadattā instructs Yaugandharāyaṇa to prepare a pyre for her and the servant that is asked to do so happens to be Rumanvān's servant, Vinītaka who already knows the plan and whispers it to Yaugandharāyaṇa. Yaugandharāyaṇa asks her to wait till the pyre is prepared.

Vasavadattā hears a big cry and sees Udayana being pulled by Vasantaka coming up. The Vidūṣaka bids him to see Padmāvatī, but Udayana's decision to end his life persists. At that time Kāñchanamālā rushes in to prevent Vasavadattā's suicide. Vasantaka when ordered to prepare the pyre by Udayana plainly refuses to do so and Udayana helplessly sees the pyre burning a few steps further up and rushes to the spot and goes round the fire. Vāsavadattā cannot recognise him in the beginning as her eyes are blinded by smoke and Yaugandharāyaṇa recognise the King and feels happy in his heart. Vāsavadattā asks Yaugandharāyaṇa to prevent the 'stranger' from using their fire and Yaugandharāyaṇa does so saying—my sister unable to bear her husband's grief is preparing to die here, so may you please abandon this fire. The King is nonplussed and desists. Vasantaka now comes up and asks him if he recognise the Brāhmaṇa and when the King observes him closely, he recognises his minister Yaugandharāyaṇa. The King embraces him joyfully. Padmāvatī now comes up and recognises her "dear friend" and embraces

her. Vāsavadattā introducts Padmāvati as her 'dear friend' and
asks Padmavati what is this all about? Padmāvati confesses that
her husband is about to commit suicide as he has
been deceived by his ministers. Vāsavadattā now realises that
her husband's decision to commit suicide is all a trick
of herself. Udayana is at first unable to recognise Yaugandharāyaṇa who in trying to exculpate himself shows Vāsavadattā to Udayana. The latter in a passion asks where she is
and the Vidūṣaka points her out to him. Now Padmāvati realises that her 'dear friend' was Vāsavadattā and falls
at her feet. The latter in her nobility raises her up and
embraces her. Udayana is at first unwilling to believe
cannot have so much good fortune all around
and is made to laugh when the Vidūṣaka embraces
kāñcanamālā saying to her - Udayana & Vāsavadattā
both feel abashed and do not approach either way
so let us first embrace each other. At the request
of Padmāvati Yaugandharāyaṇa, Vāsavadattā
is forced to approach her lord and Udayana embraces
her with tears in his eyes saying यथा तथा भूतप्राणिनि
निरपत्रपं । अनंगादमतवर्षिण्या दृष्ट्यानुग्रहणा

The drama thus ends happily with Rumanvān's entry.
Melukote Swamiji the editor summarises the story

कृष्णे शत्रुजयाय मन्त्रिवृषभे दैव्या मृषा क्रोधने
जातो वासवदत्तया विरहितो वैराग्यतस्तापसः
मध्ये तंत्रवशादुदुम्बरवशः पद्मावतीं मागधीं
जित्वा शत्रुमकाण्ड एव सहितो वत्सेश्वरो नन्दति ।

स्थगितरविरथः in verse 3 I Act is borrowed from
Nagananda स्थगितरविरथः श्यामतां वासरस्य । रात्रे यात्रा-
न संयः are III last verse.

Krishna Pisharodi — Are Bhāsa's works genuine?

Arimaraka Verses found in Avantisundarikatha — the drama itself is clumsy. Pancharatra I & III are clumsy and artificial. Pratima I & III on the one hand and II on the other hand seem to have different authors. Balacharita cannot show any unity of action except of having one hero throughout. Its merits are inferior to that of even the one act dramas. The clumsy विष्कम्भक in Pancharatra resembles Harsa's Viskambhaka. The Pratima in the latter half resembles Sakuntala. All the dramas have not the same Bharata vākya.

The Pratima must come after Kālidāsa, Chārudatta after Sudraka and Arimaraka after Dandin.

In the Siva temple at Tiruvanchikulam, the ancient chera capital, there is a stone dedicated to Bhaskara Ravivarman, the last chera king and it is being worshipped even today.

Kaumudi Mahotsava II-15:- शीतनकमिव जन्युमती कुमारं अभिसारकं कुरंगीव। अर्हति कीर्तिमतीयं कथां कल्पाणवर्मणाम॥

Both Bhāsa and Kālidāsa do not use the word गजेन्द्र in the sense of गजपति. Both of them do not seem to refer to him as a son of Śiva at all.

Bhāsa uses the word हस्तिनोऽपि सीयो पठितः etc in Pratijñā in I, III and IV - the word वारण is also used - दिव्य वारणप्रतिकृतिः आग्नेयास्त्रिता वारणानां before verses in III Act. IV Act is the name of Vāsavadattā's elephant & नलगिरि is another elephant - हस्तिराजनि सगाजनः सहयांश्च योधान् सौहिणोमतिरेव वाहा बलात्. मुहूर्तम् नागेन्द्रदन्तमुसलाहतभग्नबाहुः श्रष्टायुधोऽपि न विवृतपदो भियातः IV 4. यौगंधरायण says in verse 10 राजस्यापोरणायुक्तो जवो भवति हस्तिनः & Bhuvanarohaka uses हस्तिन in 14 - मैत्रिते वाग्येतो हृष्ट सम्भ्रान्तो हस्तिना & यौगंधरायण says in verse 16 uses both नाग & वारण - या या मल्लिकसाक्षि-वृक्षरचिता नागाश्रिता वञ्चना - राज्ञो वारणनिग्रहे परिणयात् वीणाश्रिता वञ्चना etc. Verse 19 - न ह्यनारुह्य नागेन्द्रं वैजयंतो निपात्यते.

There are references to elephants in अविमारक, especially the elephant in the dream - मम पादौ हस्तिना लाघमानस्येव तत्र तत्रैव पतत:, towards the end of the प्रवेशक at the beginning of II act. In the I act हस्तिन is used; the word व्यालक is also found - तमेव हेतुकामः प्रतिनिवृत्तः स व्यालः & later the entering of a male हस्तिन

विपर्ययः मिथ्याध्यवसायः यथा सर्प्पे गजदर्शनं — न्यायसारः

Dr Satish Chandra's edition.

with a female. हस्तिनीभिस्तं गजवरं संगाढ़ इमां गजशालां प्रवेश

Avimāraka in Act II.1 ?! verse refers to स्वप्नेषु नित्यमुपकल्प्य

पुनर्विबोधे जातिस्मरः प्रथमजातेमिव स्मरामि हस्तिहस्तं वर्त्मनि कुरुषु भाग्यानि

The reference to योगशास्त्र by अविमारक in योगशास्त्रं चिंत्यते

seems to be to पतञ्जलिः.

There is a reference to हस्ती in चारुदत्त. आलाने बध्यते

हस्ती etc.

In Kālidāsa - ईश्वर is referred to as कृत्तिवासाः Māl I.1.

In Kumāra - गजाजिनालम्बे दुकूलं धारि वा.

In Vikram IV Purūravas refers to elephant as नागाधिराजः - मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवान्.

A female elephant is referred to as वडा - यूथे तवैव वडा.

In Śak I act लोलाघातप्रशमितलतः स्कंधलग्नैकदंतः

.... गजः स्यन्दनालोकभीतः & also in last act as गज

यथा गजो मेरुं समसरूपे तस्मिन्नपक्रामति.

Pratimā - Lucknow Museum Jain image inscriptions of Huvishka - Saka ? year 48 = A.D. 126 ? First Sanskritized in Dinesh Chandra Sircar's VdI P. 152 reads as follows : महाराजस्य हुविष्कस्य वर्षे अष्टचत्वारिंशे वर्षमासे द्वितीये पूर्णिमानामाद्दे दिवसे सप्तदशे एतस्यां पूर्वायां तिथौ कोट्टीये गणे ब्रह्मदासीये कुले पञ्चनगरीय-शाखायां धान्यपालस्य । शिष्यायाः धान्यश्रियः निवर्तनात् (अनुरोधात्) बन्धुकस्य वधूः शर्वत्रातपौत्र्याः यशायाः दानं सम्भवस्य प्रतिमा प्रतिष्ठापिता -

The practice of specifying individuals with reference to their mother was widely prevalent in ancient India. It was due to the fact that one person sometimes had several wives which necessitated the specification of their offspring by a particular reference to the mother of whom they were born.

auspicious dreams. The sight of a tiger in a dream results in increase of one's dharma; of a corpse prevents one's own death; of fruits leads to birth of children; of faeces conduces to acquisition of wealth; if he dreams that a well decorated lady bathes him, he will acquire wealth; if he laughs in a dream he is united with relatives; if he has intercourse with a woman he will have an excellent meal; if he sees worship of God he will be absolved from dreams; the sight of curds leads to preeti, of wheat leads to acquisition of wealth, of barley to participation in a sacrifice, the getting of curds leads to wealth, of ghee to fame, of an earthen pot to prosperity in cattle, eating of ghee to health, eating of curds to fame, the sight of milking to happiness of himself as being burnt to long life, if a white serpent bites on right arm acquisition of wealth, eating of food or flesh of corpse leads to prosperity, sight of a hen or a krouncha bird leads to a marriage with an excellent lady, sight of a burning fire, elephant, horse, cow, white bull, king, hen, peacock, sea, river, tank water, lamp, blood, [illegible] Vishnu, Siva, Parvati & other gods, teacher, Brahmin sādhus, [illegible], lotus, white cloth, lightning, rain, ornaments, flowers, decorated girl or woman, parents, grains, harvest, Bhāradvaja bird, [illegible],

तदिलावसानं स्वहं प्रशंसंत विनश्य

will lead to happiness. If he sees himself bound by a rope or chain, he will gain wealth or have sons. Crying, dicing and intercourse with a low caste woman will make him happy. At the end of the dream if he sees the vehicle he rides (like palanquin, cart), being burnt, he will have permanent riches; similarly if he wakes up after mounting an elephant, horse, bull, ratha, mountain top or a manna, a fruit laden tree, an aff tree (ಅಫ್ಫ, ಅಫ್ಫೂ) he will acquire wealth.

Inauspicious dreams: If person sees a ghost he will die; if he finds oil, ಕಿಟ್ಟ (oil cake) or iron also he perishes; if he crosses a river in a boat he will travel; if he takes an oil bath he will die; if he dines, he will have disease, if he sees fold, he will have poverty; if he travels in the sky, he will lose his position, if he hears songs he will have to borrow, if he quarrels, he will not succeed in the work undertaken, if he is drowned, he will be pestered, if he sees dead people burning he will die, if he sees his own nose, hands & feet he will die, if he sees his nails, beard or moustache removed, he will have sorrow, if his head is shaved bald he will lose, if he quarrels with enemies inauspicious; if he sees a temple image broken he will face quarrel, if somebody moots at him also quarrel, if he

sees himself drowned in a well, he will have impending danger; if he sees his own nose, ear cut he will lose wealth, if he wears red flowers, red colours or red clothes, he will be poor; if he sees houses collapsing it will be dangerous for his womenfolk. Hot water or medicine drunk or cowdung eaten will result in disease. The sight of pigs, foxes, dog, crows, owls, asses, camels, ants, wolves, bears, serpents, cats, monkeys, buffaloes, a mad widow, a chandala, Sanyasi, Bairagi, beggar, one deformed in limbs, mice, butter milk, red flower, ghost, saw, hammer, axe, bellows, smoke, & black clothes, he will have sorrow. Climbing on Anthill, yapnastambha, pālāśa, nimba tree, she buffalo, he buffalo, will make him lose, sporting, wearing red clothes, and waterdamming leads also to loss. At the end of a dream, if one wakes up riding a buffalo, camel, or ass, he will soon die.

From Coomaraswami. Indian & Indonesian Art p 42.

A description of a temple of post & thatch, with mat walls, is given in the Satapatha Brahmana, but this was a building for the performance of Sacrifice, not a temple in the later sense. Many precise & elaborate details are given regarding the building of altars, generally fire-altars; & it is noteworthy that the rules for the construction of these sacrificial altars, given in the Sutras, make use of dynamic symmetry, of which no trace can be recognised at a later period.

In the Epics, Manu, Grhyasutras, collectively good evidence for the 2nd cen B.C. or earlier, the transitional from elemental to personal conception of the deities is completed, & at the same time images & temples are referred to fairly frequently as a matter of course. (Quintus Curtius states that an image of 'Hercules' was carried in front of the army of Porus as he advanced against Alexander. This may have been an image of Siva or Yaksa). The words used for image are देवत, प्रतिमा, प्रतिकृति, मूर्ति, देवताप्रतिमा) & those who make or carry also

images are called देवप्रतिमा. The हरिवंश, somewhat later, refers to stone images, but no stone image of a देव is certainly older than the 1st cen B.C., the मौर्य or possibly earlier figures representing either human beings or yakṣas.

Images are mentioned about the same time in several other connections. Thus Patañjali, Commentator on Pāṇini, refers to the exhibition & sale of images of 'Śiva, Skanda, Viśākha etc'. (Skanda & Viśākha appear on Huviṣka's coins also). The merit of making images of Vedic deities is referred to in Āpastamba, Gṛhya sūtras 19.13 a work perhaps composed in the Andhra country. A nāga-bali is described Āśvalāyana, Gṛhya Pariśiṣṭa, 3.16; a five-headed snake of wood or clay is to be made & worshipped for a year. This is interesting evidence of the making of images in impermanent material; stone images of nāgas of the Mathurā school, are common in the Kuṣāṇa & Gupta periods.

page 47. Temples or shrines are referred to in the Epics as देवतायतन, देवगृह, देवागार, चैत्य. (It can hardly be doubted that there exists some connection between temples and tombs). The general meaning of the word चैत्य (from √चि) is something built or literally piled up, the related derivative चित्य referring to the altar or fire-altar. Hence the usual application to funeral mounds, built in honour of heroes, teachers or prophets, of which the Buddhist & Jain Stupa is a familiar example. But the word applies to many other kinds of sacred object coming under the head of sanctuary or holystead. Sacred trees चैत्यवृक्ष (cf. Megha नीडारंभैः गृहबलिभुजामाकुलग्रामचैत्याः) are perhaps the most common mentioned in the Epics, where it is remarked that 'not even the leaf of a चैत्य may be destroyed, for Chaityas are the resort of देवs, यक्षs, नागs, अप्सरस्, भूतs, etc.' The बोधिद्रुम (बोधिवृक्ष) of most Buddhist Texts, the अश्वत्थ of the Epics, but पिप्पल or अश्वत्थ of the रामायण, was certainly a sacred tree, haunted by a देवता, before the Bodhisattva took his seat beneath it on the Bodhi

the Great Enlightenment. Most of the [illegible] so frequently referred to in Buddhist & Jaina lit as having been the haunt (आवास) of such and such yakṣas, may have been sacred trees; the commentators however seem to understand sanctuaries in the sense of buildings, & this may be correct in some cases; the existence of the early images of well-known yakṣas, [illegible] & [illegible] etc must indeed some kind of shrines, & such a [illegible] is thought to have been traced in the [illegible] mound at Mathurā.

Where in the Rāmāyaṇa III. 15.15 a [illegible] is described as having railings [illegible], terraces, coral stairs, & a high roof, it is clear that a temple is meant; and a [illegible] or [illegible] must always be a shrine or temple when it is 'erected' & generally when images are mentioned. The horn of the trident bearer, high as heaven & spotless on seeing which the mortal knows that he has reached the city of Śiva must refer to the horns of a temple (Mahābhārata III. 88.8); the word recall the later 'Golden Horn' of Aṅkor Thom which was the tower

Bacchus temple, visible from afar.

Thus it is clear from the literature that both temples & images must already have existed certainly in the 2nd century B.C. & perhaps earlier. Remains of 2 or 3 Brahminical and several Buddhist temples have been traced; an inscription at नगरी (= माध्यमिका) near Chittor in script of 350-250 B.C. refers to a temple of संकर्षण वासुदेव which was doubtless a wooden building & part of the stone enclosing wall, over 9 ft in height, has been unearthed; another inscription of the same period refers to a Vaiṣṇavite temple at Besnagar where in the 2nd cen. Heliodora dedicated his Garuḍa Dhvaja stambha & two railings, one a solid meshed slab wall, have been traced. The temple at Māt, near Mathurā, mentioned in 2 inscriptions as a देवकुल, (Pliny also calls a temple देवकुल) seems from the occurrence of the portrait statue of Kaniṣka & other royal figures, to have been the royal chapel of the Kuṣāṇa kings; excavations have revealed a large rectangular plinth & some traces of a circular structure.

Same

Page 185. Cambodia: Mythology & cult remained Indian in all essentials, though not without special local developments. Śaivism at first predominates, later on with an increasing mixture of Tantrik Mahāyāna Buddhism; but specific dedications are to be found in all reigns, & almost all the deities of the Hindu & Mahāyāna pantheons are represented. Two cults must be specially referred to; the first the deification of royal ancestors; identified after death with the deity of their allegiance, under corresponding posthumous names, their images, in the outward form of these same deities, were set up by their descendants in memorial temples. The same custom existed in Java, cf the portrait of King Erlangga as Viṣṇu. In India, royal images were indeed often set up in temples, but so far we know always in human form; that temples were sometimes specially erected for this purpose is indicated in Bhasa's Pratimā where the scene is laid in a temple of royal images in Ayodhyā. In Cambodia it is marking in connection with temples of this ancestor-cult that the older type

of brick tower survives in the classical period, e.g. the Rulos group near Angkor. Still more abstract is the other cult that of the Devaraja or King-God founded by Jayavarman II (802-869) at Mahendraparvata and served by the great Brahmin Sivakaivalya, the king's chaplain, & his descendants for many generations. The King-God, always represented by a linga, did not appertain to any particular king, but embodied the divine fiery essence incarnate in every king and essential to the welfare of the kingdom. The famous inscription Sdok Kak Thom (1042) states that the Devaraja was first set up & the cult initiated by Jayavarman expressly to the end that Cambodian independence of Java (Srivijaya) should be secured.

Coomaraswamy further on at p. 140 mentions the way in which at Ruluos, not far from Indravarman's 2 foundations, Jayavarman erected the Loleitemple, consisting of four brick towers with stone doorways; the inscriptions show that these towers were dedicated to शिव + पार्वती, [illegible] for ko

well-being of his parents & grandparent; whose images, indistinguishable from those of the deities, doubtless once occupied the shrines. Compare the dedication of an early Kuṣāṇa image of Buddha set up at [illegible] by 2 brothers with special regard to the welfare of their parents (Sehri 4: & Milinda Pañha IV. 8-29. S.B.E. XXXVI. p. 151) Dedications not necessarily of images 'for the welfare of departed relatives' are mentioned in the Milindapañha. The fourth Buddha Aṭṭh was dedicated 'for the happiness of the donor's parents & of all creatures.' Dedications were generally made - ātmaparahitarn. For the benefit of oneself & others.

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the Bhagavadajjukiya why I cannot accept the description of these plays as compilation, even though they might be adaptations for the stage. Plays like उरु, पंच, and to say nothing of स्वप्न and प्रतिज्ञा or Avimaraka are original works & cannot be designated compilation.

at the opening and of the play is certainly the poet's invention. And so is the extremely dramatic interlude at the beginning of Act II where [illegible] personified as a [illegible], with his retinue of [illegible] maidens clad in black are hovering about Kamsa in his bedchamber. This scene which hardly has any parallel in the dramatic literature of India would prove Balacharita to be the work of some good dramatist. But for that very reason I cannot believe that the same poet is also responsible for such inferior productions as Damaya the one-act plays mentioned above. It is so diff from [illegible] in style & language that it is difficult to believe that these plays which have merits of their own can have had one & the same author.

Thus we see that these 3 dramas have much in common but also show great differences when we come to examine them in detail. The solution of this problem would be comp simple if we could follow the Pishardis who would name them Keerala narana chakra. I have already stated in my preface

tain & clear that it might be recommended as a first reading to very beginners in Sanskrit. It certainly represents a type of drama which is quite different from all the other plays in this series. Doubtless it is a religious play, devoted to Viṣṇu-worship, reminding one of the mediaeval mysteries of Europe. At the same time, it is a perfect stage play, in which the wonderful deeds of the boy Kṛiṣṇa are either reported in short, vivid dialogues, or actually represented at the stage. Even such scenes which according to the rules of Nāṭyaśāstra should never be acted in an open scene, such as fight with the Cult-demon केशि in Act III & the killing of wrestlers Chāṇūra & Muṣṭika & of Kaṃsa himself in Act IV, the वीर & अद्भुत रस find here most perfect expression. Between the miracles which are well-known from Purāṇas and Harivaṃśa, there are some miraculous incidents invented by the author, or taken over from popular tradition such as we find embodied in a late work as the Bhāgavata with which our play agrees in a few cases. But the introduction of Nārada

that his son was engaged in a commendable operation (Act II. p. 32). At any rate, these are features which do not seem to come from the pen of an old author. The style also is sometimes very artificial, Act I. 8. where नवनीतेन is used with the double meaning of fresh butter & love of the child or Act I. V. 10 where it is described how Sri Onaka frightenedly the pie, are come from the holes of an anthill, just as the five senses issue at once from the body of a person who has just died.

Like most of the plays, the Pancha also has many merits as a stage play. The appearance of the Pandavas in disguise as Viraṭa's servants gives occasion to many an effective scene. The happy invention of the poet is the capture of Hidimbaya by Bhima which leads to a very dramatic scene between father & son.

A complete drama in fact is the Balacharita. The piece is distinguished from all the other plays by the most simple language. The Sanskrit is so

The Utavakya is not so sketchy as Ghatotkacha, but it is quite possible that it is only a fragment, one act taken from a large Mahabharata drama

One complete Mahabharata is the Pancharatra wherein Virataparva is dramatized in 3 Acts. The Epic story has been much condensed, but the author has also taken great liberties with it, without improving it in any way. The willingness of forgiveness of Yudhishthira is too much exaggerated to say the least, when Virata, not knowing that he is speaking to Yudhishthira himself, says that he would not forgive the sons of Dhritarashtra as Yudhishthira would. Thereupon Yudhishthira extremely delighted, declares "The Council of leaves on the ground, the loss of the kingdom, the insulting of Draupadi, our having to live in disguise, today all that is commendable, since my willingness is recognised (Act II. 10). Uttara is not painted as a hero in the Mahabharata either, but it is funny, when in a play this prince in the midst of the battles occupies himself with writing down the deeds of the warriors in a book, of Virata on hearing of it, finds the

motives. It seems to be only invented for the spectacular purpose of bringing out the grotesque figure of the giant on the stage more or less as a buffoon. The message Krishna which he brings in the final verse as [illegible] is quite out of place. Finally we cannot credit the author of the [illegible] with the composition of this patchwork.

The [illegible] also is no more than a mere spectacular piece for pious Vishnu worshippers. The way in which Krishna appears as the messenger of Pandavas or at every moment shows himself to be the great God, may be very edifying & even amusing for worshippers, but certainly is not artistic. I doubt if a good Sanskrit poet would use सर्वराज्ञः Verse 9, or a compound like नारीभूतानि in the sense of नारीवचनभूतानि वचनानि or in such a trivial poor quibble as सञ्जय कर्ण कर्णौ - Verse 13.

An original invention of the author is the fight scene in which Duryodhana alone appears holding conversation with persons not appearing on the stage, as in a [illegible], & his description of a painting in which Draupadi's ill treatment has been depicted.

of the grotesque figure of Shato, half man half demon, the noble contest between the 5 members of the Brahmin family, as to who is to sacrifice his or her life, the middle one being finally decided upon to be handed over to the giant, the latter calling the middle one whereupon Bhima makes his appearance which leads to the fight between the father & Asura with an ample show of magic powers on both sides & finally the meeting of Hidimba & the happy ends — all these are moments of great stage effect. But it is much simpler than Bhāsa's & it seems difficult to ascribe the 2 plays to one author.

The Dutaghata makes the impression of patchwork. The first part of the one act play is concerned with the tragic death of young Abhimanyu, which is relatively a herald, & raises great fears in the Kuru Dhritarashtra who foresees that Abhimanyu's death will be the beginning of the entire destruction of his whole family. So this pathetic part is tacked on the fable of Ghatot's message which is found in Mbh but is by no means a happy invention of the author as it is entirely an-

than that of illustrating the greatness of Brahmins. For this purpose the story of the Mbh, how Karna depriving himself of his body-armour & earrings with which he was born, because he cannot refuse a Brahmin any gift he may wish for Mbh III. 310; has been dramatised & incidentally Karna tells the story how he was cursed by Jamadagnya for falsely giving himself out as a Brahmin (Mbh XIII.6 2). In order to make Karna appear still more as a pious man, he does not demand the never-failing spear from Indra (as in Mbh III, 310) but he only receives it reluctantly, not as the gift of the gods, but as a Brahmin's biddip'.

A pious Brahminical play is also [illegible]. As a stage play this is one of the best of the five. one act plays. Though based on the episode of the Mbh I 157. 164. of the friend Raka of the Brahmin family, the fable has been freely invented by the author who introduced Ghato the son of Ghatotkacha who has been ordered by his mother to bring her a human being for his breakfast. In order to fulfil this command, he comes upon the Brahmin family, consisting father, mother & 3 sons one of whom he needs must capture. The kind description

are in this one act a real drama, while the other 4 one act plays are not much more than sketches or loose fragments.

The style of the भ is the highly developed kavya style, with long compounds not only in verse but also in prose. The language reminds us more of Bhavabhuti, than of Svapna or the heavy Sandala Vikriti. Metre is more frequently used than in any of the other plays. Among the 66 verses are only 12 slokas, the rest being in artificial metres, of which 21 are इन्द्रवज्रा. Compare with this the Pancha, in which there are 76 slokas among 155 verses, the अभिषेक with 33 slokas among 51, दूतवाक्य with 23 slokas among 56, दूतघटोत्कच with 22 slokas among 52, & the Balacharita with 87 slokas among 103 verses. Only the Karna differs where we find only 4 slokas among 28 verses which are distributed to 6 Vasantatilaka, 6 malini, 4 Vamsasthabila, 2 Sandula Vikriditam, 2 Upajati, 1 इन्द्रवज्रा.

But apart from these metres, there is nothing in this short piece which can be compared with the भ either in language, or in style, or in the description of Karna's character. The Karna of the Mah is a more interesting figure than the Karna of our act play which seems to serve no other purpose

अश्रुपातोद्भेदकारी, an act causing discharge of tears! At any rate, it will be difficult to find in Sanskrit lit. another drama in which pathetic sentiment has found a more beautiful expression. At any rate, it will be difficult to find in Sanskrit lit another drama in which pathetic sentiment has found a more beautiful expression than in the उत्तरराम. It is quite possible that it is only a detached intermediate act of some drama but this is by no means a necessary conjecture. उत्तरराम differs for more than any one of the other one act plays, the impression of a poetical work that is complete in itself. I agree with Meerwarth when he says that the dramatic power with which the piece concludes has no parallel in any one of the twelve other dramas. Though it is only one act the prologue is larger than in the other plays with the उत्तरराम in which Ātreyī or Lavakuśa (Rāmabhadra and Sītā described by Vidyādharas in Abhiṣeka VI of the sacrifice in the beginning of Pārvatī described by Brahmins) give a vivid description of the battlefield or challfight, has

that [illegible] is a tragedy viewed from Aristotle's point of view. Weber has shown in a lengthy note that this is not the case, as from the Hindu outlook the play has not a tragic, but a happy end, for [illegible] goes to heaven, satisfied at having fulfilled his warrior's duty, and having received death as a gift, as it were, from God. Keith goes on to say that Duryodhana is not the hero of the piece, but it is the depicting of the deplorable fate of an enemy of Krishna. And therefore its conclusion is happy, not tragic for the worshipper of Krishna. Meerwarth would see in the three pieces Duta Vakya, Duta Prato & [illegible] a tragical trilogy or a tragedy of pride, with Duryodhana as the central figure. I cannot accept this because the other pieces are so different from and so inferior to [illegible] in style & diction, that I could not ascribe them to one author.

If Urubhanga is not a tragedy in the western technical sense of the term, it certainly comes very near to it. Acc. to the terminology of the Nyayasastra, we might but describe it as already Ganapati Sastri has done as a [illegible] in which [illegible] is said to be the abiding sentiment. 'Isolated Act' — why [illegible] & not [illegible]? Could it not be meant for

bottom. In the [illegible] (p. 92) & in the Pancharatra (II.v 66) [illegible] is also referred to as [illegible]. Both in Madhyama Vyaya 42, & in Pancha II. Verse 55, Bhima says that his 2 arms his weapons.

I may add that all the Mahabharata dramas from an intimate knowledge of the whole of the Epic, not only of the episodes which happen to be treated in them. At the same time, their author or authors take the greater liberty with the stories as handed down in the Epic, freely changing them & inventing new incidents.

So much for the main points which the dramas have in common. Yet when we come to examine the individual plays separately with regard to their style, metrics, literary merits, & general character, we are [illegible] surprised to find differences which make it very doubtful, that even the Mahabharata dramas, only are work of one & the same author.

Let us compare the five one act plays, Madhyama, Dutaghatotkacha, Dutavakya, Karna, & [illegible]. What a diff. betw. [illegible] & the other 4 plays! There has been some discussion on the question whether [illegible] is not a tragedy or not. Dr Sukthankar has said that it's not a tragedy, but a dramatic intermezzo or act of some drama. Pusalker assumes no

having come about by the will of God).-

The Mahabharata plays have also this in common that they all show their close connection with the epic by the great number of verses leaving only very little occasion for prose dialogue or that Prakrit is used only very sparingly in them. In the Dūtavākya no prakrit at all occurs, as no women in the scene. In the other one-act dramas only the ladies, in the उरुभङ्ग the little boy दुर्योधन also speaks a few Prakrit sentences. In the Karnabhara, curiously enough, the god Indra in the disguise of the begging Brahman speaks Prakrit. In the Pancaratra only the cowherds at the beginning of Act II speak Prakrit. In the same act Bṛhannalā greets King Virāṭa in Prakrit with जेदु भट्टा। The king bids him to give an account of the battle, Arjuna-Bṛhannalā begins with उज्जणादु भट्टा when the king says झटिति कथय, संस्कृतमभिधीयतां after which Arjuna speaks Sanskrit. The Balacharita is quite different: prose dialogue occupies much smaller a great deal of Prakrit is spoken.

The Dūtavākya & Balacharita have the scene in common where Garuda & the weapons of Krishna are personified and appear on the stage in a similar manner. The Mṛcchakaṭika has its origin from Bhāsa being called उरुभङ्ग of the Pandavas

wish to redeem with my arms both that ye Brahmin! The whole of the Karnabhara is intended to show that the wish ye Brahmin must always be fulfilled. In the Balacharitra again the Chamberlain in Act II protests that he has never told a lie, whereupon Kiṛṣṇa assures him: 'Nay, even the untrue word of a Brahmin should be true.' All these plays are full of devotion to Viṣṇu-Nārāyaṇa, and never is there any doubt left about Kiṛṣṇa being absolutely identical with the Great God. Dūtavākya & Balacharita are nothing but religious, devotional plays for pious Viṣṇu worshippers. But even in the Ūrubhaṅga, which centres round the heroic death of Duryodhana & in which Kiṛṣṇa plays the ignoble part of the instigator of Bhīma's dishonest fight, he is yet no other than the great God Viṣṇu & Duryodhana himself excuses Bhīma's deed by declaring that Viṣṇu himself had entered into Bhīma's mace to hand him to Death. (In the Mahābhārata Kiṛṣṇa explains to Arjuna that Bhīma will not be able to conquer Duryodhana in the honest fight, whereupon Arjuna strikes his own thigh in order to give Bhīma the sign for dishonestly smashing Duryodhana's thighs. The poet evidently made this alteration, in order to make Duryodhana's cruel death still more to appear as

Winternitz on Bhasa & Mbharata Krishna plays.

Agreements.

The Pancharatra starts with the description of a great sacrifice which is not mentioned in the Mbh. & was clearly invented by the author in order to describe the pageant of a grand Brahminical ceremony; here we find such sentences as "The sacred fire suffers not the common fire beside it as a noble born man should not have a caste by his side." Pouring his whole wealth into the lap of Brahmins, a king should leave his low rank to his sons. Bhima insists on his being inferior to Drona saying "I am not a Brahmin, we are born of a warrior's family. In Act II, you Abhimanyu refuses to greet King Virata but bows as once to the Brahmin Bhagavan. In Madhyama also Bhima says "I know always & everywhere indeed are Brahmins most worthy of honour on earth." In the prologue of Madhyama, the Sutradhara on hearing the call behind the scene [illegible] says, "No doubt it is a Brahmin, as he says [illegible] showing his knowledge of the Sastra. In the same play (after v. 40) Bhima pretending to sacrifice his life for that of the young Brahmin says "No doubt, it is a Brahmin as he says [illegible], showing his knowledge of the Sastra. In the same play after v. 40 Bhima pretending to sacrifice his life for that of the young Brahmin says: "I am born of a warrior family, most worthy of honour is a Brahmin."

Trivandrum [illegible]° is not identical with the drama known to [illegible]°. He fail
note the significant fact that the prologues of both the dramas contain the
same elements & are in part similarly worded, which shows that [illegible]
known to [illegible] probably the Bhāsa drama, though the author is not nam
here opens like ours with the entry of [illegible] or probably of [illegible] f
is given in the original legend of the Bṛhatkathā followed by that of Padm
accompanied by her retinue. Sāgara never once mentions the nam
the authors of the works he lays under contribution, so it is no matter
surprise that he does not name Bhāsa. The opponent of the Bh
theory can only urge that [illegible] is quoting from a 3rd [illegible]°, a very un
vincing answer. Sukthankar thinks there is not much doubt that all
various citations in the different dramaturgical treatises, given as from
have been extracted from only one source; i.e. Bhāsa's work or to be mor
precise, from one or the other versions or recensions of the play with
the particular rhetorician happened to be familiar.

in विक्र°, काश्मीरि जगद्धर in his संगीतसर्वस्व etc.

सागरनंदिन also cits over 115 संस्कृत dramas, of which 40 are wholly unknown. Levi's notice of this book contains 2 citations from the text; one of them is from मृच्छकटिक. Levi points out that सागरनंदिन has separated from मृच्छकटिक the stoka

शुष्कद्रुमगतो रौति आदित्याभिमुखे स्थितः। कथयत्यनिमित्तं मे वायसो ज्ञानपण्डितः (In the last verse जीर्णपण्डितः?) This stanza does not occur in Mr.cCha. But the identical sentiment & many the phrases occur, with slight variations in the 5th act of Mr.cch, the idea being spread out over 2 stanzas, one शकुनज्ञ & one हरिणी. Levi's remarks are: once again the Mr.cch gives one the impression of being a diluted edition. Sukthankar's view also concurs, that मृच्छकटिक is a fragment, & that the 1st 4 acts of this drama are the original on which Mr.cc is based, or at any rate they have preserved much of the original on which Mr.cch is based.

The other citation is from the prologue of the स्वप्न°. The extract in the Ratnakosa does not tally with the prologue of the Triv. drama. In सागर's citation, the सूत्रधार announces the entry of the नेपथ्य° as is the case for instance in Śakuntala. In the anonymous drama, सूत्रधार on the other hand makes simply an observation of a general character, without any reference to Yaugandhā. Levi drawn the incontrovertible conclusion that

the verse यदयक्रोतानि is expressly quoted as Bhāsa's; though not found in the printed text, it can be inserted easily in IV act the Levi supposes that भास is to be distinguished from the famous play of the same name. But Dr Thomas J.RAS, 1925 remarks is to a relative unfamiliarity of the public with the Nāṭyadharma was written with the play or its authorship. But the Mscd is printed from दरिद्रचारुदत्त & so there is a prima facie case for Bhāsa. Ganapati Śāstri believes that स्वप्नवासवदत्त must be associated with स्वप्न drama somehow, perhaps the स्वप्नांक. Levi confesses his inability to accept this argument saying that it signifies the springing of love of a lady at first sight, & so it can't be in the स्वप्नदिन. But Sukthankar confesses his inability to follow Levi who he claims to recognise the most invocations & unequivocal statement of Bhimavagupta a clear indication of the desire on the part of the Commentator to distinguish his स्वप्नवासवदत्त from some namesake thereof. We believe that this जवनिका could be inserted in the Trivandrum Drama, inadvertently omitted by a careless scribe.

Nāṭyadharma - Ratnakosa - This treatise on Dramaturgy has been cited by a number of late commentators & authors; Rāyamukuṭa in his अमरकोशटीका, रुचिपति on अनर्घराघव, रंगनाथ

The Natya Darpana, according to Keith is divided into 4 sections — नाटकनिर्णय, प्रकरणाद्येकादशरूपकनिर्णय, वृत्तिरसभावाभिनयविचार, सर्वरूपकसाधारणनिर्णय. Ramachandra & Gunachandra at the end of the 12th Cen. AD, disciples of the famous Jaina polymath Hemachandra, wrote this work. They mention as अभिषेकपूर्व, यादवाभ्युदय, राघवाभ्युदय, सुधाकलश, मल्लिकामकरंद प्रकरण, & वनमालानाटिका. Aufrecht ascribes to this Rāmachandra the विलास & रघुविलास etc. सत्यहरिश्चंद्र is also ascribed to him. He is referred to as having composed 100 works. He might have done so to emulate his guru. This Darpana quotes शाकुंतल, दरिद्रचारुदत्त, मालतीमाधव, मालविकाग्निमित्र, मृच्छकटिक, मुद्रा०, नागा०, रत्ना०, स्वप्न०, अविमार०, वेणी०, विक्र०, वीरचरित, & some less celebrated works like अर्जुनचरित, उदात्तराघव, कृत्यारावण, पाण्डवानंद etc; it cites 21 plays hitherto unknown: अभिनवराघव-वीरस्वामिन, अनंगसेना-हरिनंदिन, श्री रुक्मिणीवासवकुमार — वाल्मिकासंचितक, चित्रोत्पलावलम्बितक by अमात्यशंकुक, देवीचंद्रगुप्त by विशाखदत्त; हयग्रीववध-दुंडिराज, कौमुदीमित्रानंद, मल्लिकामकरंद, मनोरमावत्सराज by भीमभट्ट, मायापुष्पक, पार्थविजय, प्रतिमानिरुद्ध by वसुनाग, मधुभीमदेव, प्रयोगाभ्युदय, पुष्पवर्षितक, राघवाभिप्रलंभ, by भोजक, सुधाकलश, वासवदत्तानेत्रवार, विधिविलसित, & विलक्षदुर्योधन.

acts are ब्रह्मचर्यांक, पंचरात्रांक, पूतनांक, रौक्मिणिकांक, स्वप्नांक, चित्रफलकांक. 20 बालचरित - one of the acts is named मल्लांक. other names not known. 22. श्रीकृष्णचरित 23 5 माद्रवीयव 24 शाकुन्तल.

Dhananjaya & तापतीसंवरण are the productions of the immediate predecessor of the last of the Perumals. They were written by Kerala prince for the Kerala stage.

Kerala Nātaka Chakra by K R Pisharodi in R A S J. Bom (1925)

According to the tradition of the Chākyars, the number of acts in which they can train themselves is 72, including one act dramas or Prahasanas. Excepting a few they have all been identified as 1 Subhadra-Dhanamjaya 2. Tapati Saṃvaraṇa 3 Nāgānanda 4 Mahānāṭaka. (Different acts are not provided with proper names as far as I know). 5 Bhagavadajjuka 6. Mattavilāsa 7 Kalyāṇasaugandhika 8. Madhyamavyāyoga 9 Kṛiṣṇa Dūta or Dūtavākya 10. Dūtaghaṭotkacha 11 Kamalāhara or Ramakavacha. 12. Unmattarāghava (all one act dramas). 13 Pañcharātra- its 2 acts are named वेट्टांक + भीष्मदूतांक; the name of the 3rd act not known to me). 14 अभिषेकः The names of its 5 acts have been named - आनेट्टांकं, दूतांक, अभिसरियांक, पर्वांक, मायमेट्टांकं. 15 अभिषेकचूडामणि- its acts are पर्णशालांक, शूर्पणखांकं, मायासीतांकं, जटायुवधांकं, अशोकवनिकांक, अंगुलीयकांक. 16. अभिषेकनाटक- its acts are वालिवधांक, सेतुयुद्धं, मायाशिरसांकं - its other acts are not known. 17. प्रतिमानाटक- its acts are named - विभीषणाभिषेकांकं, विकल्पांकं, प्रतिमांकं, अरण्यांकं, रावणांकं, भरतांकं, अभिषेकांकं. 18 प्रतिज्ञायौगंधरायण. its acts are मंत्रांकं, महासेनांकं, भरतांकं, आरुष्टांकं. 19- स्वप्नवासवदत्त - its 6

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सुबंधुर्नाटकस्यापि लक्षणं प्राह पंचधा। पूर्णं चैव प्रशांतं च भास्वरं ललितं तथा
समग्रमिति विज्ञेयो नाटके पंच जातयः। पूर्णस्य नाटकस्यास्य मुखाद्याः पंच संधयः
उदाहरणमेतस्य कृत्यारावणमुच्यते। प्रशांतरसभूयिष्ठं प्रशांतं नाम नाटकम्
न्यासो न्याससमुद्भेदो बीजोक्तिर्बीजदर्शनं। ततोनुदिष्टसंहारः प्रशांते पंच संधयः
सात्वतीवृत्तिरत्र स्यादिति द्रौहिणिरब्रवीत्। स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु॥
आश्रित्य भूपतिं वत्सं वासवदत्ता देवी मागधिकाकरे। न्यस्ता यतस्ततो न्यासो मुखसंधिरयं भवेत्
न्यासस्य च प्रतिमुखं समुद्भेद उदाहृतः। पद्मावत्यामुखं वीक्ष्य विशेषकविभूषितम्
जीवत्यावंतिके येतज्ज्ञातं भूमिभुजा यथा। उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकीर्तनम्
राहि वासवदत्ते क्व क्व यासीत्यादि दृश्यते। सहावस्थितयोरेकप्राप्त्यान्यस्य गवेषणम्
दर्शनस्पर्शनालापैरेतत्स्याद्बीजदर्शनम्। चिरप्रसुप्तो मे कामः वीणया प्रतिबोधितः
तां तु देवीं न पश्यामि यस्याः घोषवती प्रिया। किं ते भूयः प्रियं कुर्यामिति वाग्यत्र नोच्यते
तमनुदिष्टसंहारमित्याहुर्भरतादयः। मालाबायकासिद्ध्यङ्गानि तस्याः परिदृश्यः।
मन्त्रावशिष्टसंहारे भास्वरे पंच संधयः। एकस्मिन्नायके ख्याते तत्सामान्यप्रतापवान्
यदि स्यात्प्रतिपक्षश्च सा मालेति प्रकीर्तिता। यथा हि चंद्रगुप्तस्य न नंदनः प्रतिपूरुषः॥
नायकं छलयित्वैव सिद्धिर्या परिपंथिन। तथा नायकसिद्धिः स्यान्मारीचेनेव रावणः।
गर्भस्यांगैर्विमर्दादिदर्शनं स्फुटमिष्यते। कवचिभिर्वार्थिमुत्तीर्य लंकावेष्टनमेव तत्॥
परिदृश्यात्र मोहादिर्नायकस्य रिपोर्बलात्। स नागपाशबंधादी रामलक्ष्मणयोरिव॥
मन्त्रावशिष्टसंहारसंधिरेकं तु नाटके। शत्रुबंदीकृतस्त्रीणां तस्य शत्रोर्वधाद्यथ॥

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